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Speech Act Analysis in "*Mayonaka no Doa*": A Pragmatic Study of Japanese-English Bilingual Lyrics

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Abstract

Analysis of speech acts in song lyrics is crucial to understanding how language functions as a communication tool rich in meaning and emotion. The Japanese song Mayonaka no Doa (Stay with Me), sung by Miki Matsubara in 1979, has now stolen attention again in the era of social media. Its repeated popularity on various platforms makes this song an interesting topic for study based on speech act theory. This research aims to recognize and examine the statements found in the song's lyrics while also investigating how language use conveys the emotions and scenarios faced by the singer and how it connects with the feelings and experiences of the listeners. By doing so, this study seeks to highlight the profound impact of the song's lyrics on both the performer and the audience, showing the ways in which language serves as a powerful emotional tool for communication. This research employs a distinctive qualitative descriptive analysis with a pragmatic perspective, distinguishing it from conventional studies in the discipline. The researcher assessed each verse of the lyrics to identify locution, illocution, and perlocution. The study results show that various locutionary speech acts play a role in conveying information, emotions, and circumstances. The illocutionary speech acts in these lyrics include expressive, directive, assertive, and commitment, each reflecting a complex communication dimension. In addition, the perlocutionary speech act indicates that the lyrics of this song have a profound emotional impact on the listeners, influencing their emotions, hopes, and thoughts. This finding illustrates the beauty of language in music and the audience's active role in the communication process. It provides insight into how lyrics can serve as a means of deep emotional expression for listeners, strengthening the connection between music and human experience.

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Introduction

Examining the language found in popular music has become progressively significant, connecting linguistics, musicology, and cultural studies. Goldstein (2019) states that language constitutes a system through which we convey feelings, thoughts, ideas, and experiences using sounds or symbols. In relation to song lyrics, Bennett (2013) claims that songs act as a creative outlet for self-expression and cultural depictions that promote a feeling of belonging. Hornby (1995) notes that lyrics paired with musical components can express profound personal feelings.

In recent times, timeless songs have reemerged in mainstream culture, providing fascinating opportunities for linguistic analysis. A notable instance is the Japanese track "*Mayonaka no Doa* (Stay with Me)" by Miki Matsubara, which was released in 1979. The track experienced a remarkable resurgence in popularity after it went viral on TikTok in 2020, a platform recognized for its influential role in shaping global music trends. As of January 2024, it has been streamed over 300 million times on Spotify, and the official music video has garnered over 100 million views on YouTube, reflecting its enduring appeal and cultural significance (Pony Canyon USA, 2024). The renewed popularity of Mayonaka no Doa provides an ideal context for exploring how its lyrics operate as speech acts, performing various communicative functions beyond mere artistic expression.

The song's lasting charm and capacity to connect with a fresh generation of audiences, especially transcending cultural and language barriers, render it an excellent topic for pragmatic examination. According to a report from Nippon.com (Tetsuji, 2022), the song has been widely embraced by global audiences, with numerous covers by content creators on various social media platforms and translations available in multiple languages. This cross-cultural appeal is particularly striking due to the song's bilingual nature, blending Japanese and English lyrics, which adds to its communicative complexity.

One of the most distinctive features of Japanese pop song lyrics is the frequent and creative use of figurative language, which Seto Kenichi categorizes as rhetorical devices (*retorikku*). According to Seto (2005), figurative language in Japanese lyrics includes forms such as metaphor (*inyūhō*), simile (*chokuyū*), personification (*gijinhō*), hyperbole (*kochōhō*), and repetition (*hanpukuhō*). These devices serve as aesthetic embellishments and powerful tools to express complex emotions, abstract ideas, and nuanced cultural values that are difficult to communicate directly. They provide a unique window into Japanese culture, offering insights that are not easily accessible through other means. For example, metaphors allow songwriters to imaginatively represent emotional states or life experiences, shedding light on the cultural nuances of Japan. At the same time, repetition is used strategically to highlight, reinforce, and dramatize particular themes or feelings, thereby establishing emotional resonance and a memorable rhythmic structure. Seto emphasizes that understanding these stylistic features is essential for interpreting the deeper emotional and cultural messages embedded in Japanese song lyrics, as they reflect both personal expression and broader cultural sensibilities (Seto, 2005).

The analysis of speech acts in song lyrics has been the focus of various linguistic studies, especially pragmatics. Some previous studies have examined different aspects of song lyrics, including metaphorical expressions, emotional resonance, and linguistic features. For instance, Sitanggang & Sinaga (2020) analyzed illocutionary acts in Taylor Swift's song lyrics, finding four categories of illocutionary acts: representatives (70.52%), directives (16.84%), commissive (10.52%) and expressive (2.1%). These categories represent the different speech acts identified in the lyrics. This study also identified four illocutionary functions: collaborative, conflictive, competitive, and pleasant, which describe how these acts function in the song's context.

Research on speech acts in the context of communication, an interdisciplinary field that draws from various areas of study, has been the focus of various pragmatic linguistic studies. Some previous studies provide a strong theoretical and methodological foundation for this research. Several researchers have examined speech acts in song lyrics. Asroriyah & Nurhana (2022) investigated pragmatic aspects and speech acts in song lyrics using qualitative descriptive methods. This study analyzed text data categorized by types of speech acts: directive, assertive, expressive, declarative, and commissive. In particular, this study examines how these speech acts function in the context of song lyrics to convey meaning, focusing specifically on the connection between language and emotional expression in Japanese music. This research aligns with a study of Mahalini's Fabula album (Riana & Wahyudi, 2023), which identified 35 illocutionary acts through content analysis. Using listening and note-taking techniques for data collection, this study found four key illocutionary acts: assertive, directive, expressive, and commissive.

Furthermore, the literature on speech acts in music lyrics typically focuses on similar methods and frameworks, illustrating diverse approaches to understanding communication in song lyrics. This review primarily considers literature that addresses speech acts in songs similar to the present research, ensuring alignment with the current study's focus on pragmatic analysis of song lyrics in a specific cultural and linguistic context.

Wulandary (2022) analyzes the commissive speech acts in the movie Moana using observation and purposive sampling methods. This study uncovers 18 commissive speech acts with different functions: 5 promises, four threats, and nine refusals. The results demonstrate how movie speech act patterns mirror song lyrics, particularly in expressing commitment and intention.

Meanwhile, Sitanggang & Sinaga (2020) analyze Taylor Swift's "Love Story" lyrics, identifying 23 illocutionary acts. Although specific details about the type and frequency of speech acts are not explained, this study contributes to understanding the function of speech acts in popular music lyrics to convey meaning and emotion.

In the context of Japanese, Saigo (2006) examines the pragmatic and sequential functions of sentence-final particles at the University of Durham. The study scrutinizes particles such as "ne," "you," and "one," analyzing their roles in conversation and discourse. Saigo's findings provide insight into how these particles contribute to the flow of Japanese dialog and convey subtle nuances of meaning.

Taking a different perspective, Sejati et al. (2024) explore perlocutionary acts in medical communication, linking linguistics and psychology. Using a qualitative pragmatics approach, this study analyzes doctors' dialogues in 11 contexts of delivering bad news in the series "The Resident." The results reveal various types of perlocutionary acts used in delivering bad news. Purnomo (2024) introduces the concept of "ultimate"—unique speech acts that appear when heroes rise from defeat in animated films and video games. These ultimates, a unique aspect of this study, are characterized by sudden changes in speech and narration that mark the hero's transformation. Analyzing 20 titles of animated movies and video games, the study finds that speech act markers of sudden changes in speech and narration characterize ultimates.

Specific to the song "*Mayonaka no Doa*," Dewi et al. (2023) examine the representation of love using Roland Barthes' semiotic approach. The song "*Mayonaka no Doa*" is chosen for its rich and complex use of speech acts, making it a significant case study in this research. The researchers analyze the lyrics to uncover deeper meanings and cultural connotations related to the concept of love. Their methodology involves examining the lyrics' denotative and connotative levels of meaning. Complementing previous studies, Lombardi (2015) explores the pragmatic aspects of Japanese language learning through songs, focusing on "*Mayonaka no Doa*."

This study takes a more comprehensive approach than previous studies by thoroughly analyzing the forms of locution, illocution, and perlocution in the lyrics of "*Mayonaka no Doa*." Unlike prior studies, which focused on specific aspects of speech acts, this study looks at the interaction between the three types of speech acts holistically.

The uniqueness of this research lies in its integration of speech act theory, cultural context, and emotional resonance as found in contemporary Japanese pop music. Its originality is further marked by a focus on bilingual Japanese-English lyrics—a topic that remains relatively unexplored in pragmatic studies. The findings of this study have the potential to advance the development of speech act theory, particularly within cross-linguistic and cross-cultural contexts.

The English translations of the lyrics used in this analysis were cross-verified through official sources where available and expert-reviewed interpretations, ensuring accuracy and fidelity to the original Japanese meaning.

Therefore, this study aims to answer the following research questions: (1) What types of locutionary, illocutionary, and perlocutionary speech acts are found in the lyrics of "Mayonaka no Doa"? (2) How do these speech acts reflect aspects of Japanese culture? (3) How does figurative and bilingual language use contribute to the song's emotional impact?

Methodology

This research on speech acts in the lyrics of the song *Mayonaka no Doa* employs a qualitative descriptive approach with pragmatic analysis that considers the Japanese cultural context. This approach is chosen because it is particularly suitable for analyzing and describing linguistic phenomena in their natural setting (Creswell & Creswell, 2023), particularly in the context of language use in song lyrics. The research is grounded in Austin's (1962) speech act theory, which breaks speech acts into three dimensions: locution (literal meaning), illocution (communicative function), and perlocution (effect on the listener). These dimensions are analyzed in conjunction with the understanding of communication characteristics in Japanese culture.

Data collection was carried out through listening and note-taking techniques, where the researcher transcribed the song’s lyrics and identified key aspects of politeness (*keigo*) and elements of Japanese culture embedded in the lyrics. Units of analysis were focused on speech acts, along with their cultural contexts, including sensory and emotional characteristics (*kankakusei*), discontinuity (*kansetsusei*), and empathy (*kyoukansei*) (Kabaya, 2009).

Data analysis was conducted using two comprehensive analysis methods: comparative and distributional (Sudaryanto, 1990). Both of these methods, known for their accuracy, provide a comprehensive understanding in research, instilling confidence in the research findings. The comparative method analyzes the relationship between speech acts and the Japanese cultural context. In contrast, the distributional method examines the relationship between elements in speech acts.

The theoretical framework combines Searle's speech act theory (Searle, 1969) and Brown & Levinson's politeness theory (Brown & Levinson, 1988), which help to understand communication strategies within the specific cultural context of Japan. The analysis includes four main stages: (1) identification of locution, illocution, and perlocution acts, (2) analysis of the language formality and politeness strategies, (3) examination of metaphors and poetic expressions in the Japanese cultural context, and (4) interpretation of the meaning of speech acts about Japanese cultural elements.

The data for this analysis is drawn from the lyrics of Miki Matsubara's 1979 song *Mayonaka no Doa* (Stay with Me). This song, known for its unique blend of Japanese and English and its repetitive verses, was chosen for its profound cultural and linguistic significance. Its enduring popularity and recognition, including a nod from Billboard Japan in 2024, highlight its ongoing relevance, creating a bridge between the past and the present in our study.

Two main theories were applied for the analysis: Austin's speech act theory and Brown and Levinson's (1987) politeness theory. These theories guide the identification and interpretation of speech acts within the cultural context of the song. The analysis method follows Sitanggang & Sinaga (2020) in studying speech acts in song lyrics.

The analysis procedure follows the model of (1994), consisting of three stages: (1) the preparation stage, involving transcription of song lyrics in Japanese, transliteration into romaji, and translation into Indonesian; (2) the analysis stage, which includes identification of speech act units, classification of data based on speech act types, analysis of the function and effect of each act, and interpretation of meaning and context; and (3) the validation stage, which involves rechecking translations, consulting with Japanese language experts, and triangulating data with relevant sources. Consultations were conducted with two native Japanese lecturers and Japanese scholars holding doctoral degrees from a Japanese institution. With over a decade of residence and study in Japan and current recognition as a certified professional translator, the scholar's insights were critical in confirming the accuracy and cultural resonance of nuanced expressions within the song.

Results and Discussion

In this section of results and discussion, we will gain a comprehensive insight into the analysis of speech acts in the lyrics of the song "*Mayonaka no Doa*." This analysis, grouped according to the three types of speech acts proposed by Austin (1962): locution, illocution, and perlocution, allows for a deeper understanding of how language is used to convey meaning, intent, and effect in the context of Japanese-English bilingual song lyrics. It reveals the linguistic aspects of the lyrics and explores how language use reflects the characteristics of Japanese culture and the influence of globalization in 1970s Japanese pop music. Through this approach, we can gain a comprehensive insight into the complexity of language use in the lyrics of the song "*Mayonaka no Doa"* and its implications for cross-cultural understanding, informing and enlightening our academic discourse.

As a follow-up to these findings, this study has several theoretical and practical implications. The implications of this analysis not only provide an understanding of the linguistic structure of the song *Mayonaka no Doa*, but also reinforce the importance of song lyrics as a complex emotional communication medium in Japanese culture. The finding that directive speech dominates the lyrics not only suggests that the song is a form of artistic expression but also serves as a powerful means of interpersonal communication between the singer and the person addressed in the lyrics. This underscores how music can implicitly represent deep hopes, demands, and feelings, fostering a sense of empathy and connection with the audience.

Furthermore, the use of metaphors and repetition in the lyrics confirms that the lyrics of Japanese pop songs reflect cultural values such as *mono no aware* (awareness of mortality), sensitivity to the seasons, and indirect communication (*enryo* and *gaman*). Therefore, this study contributes to the development of pragmatic studies by expanding its application to bilingual and cross-cultural popular music texts.

From a practical perspective, these findings provide valuable insight for Japanese language learners and cross-cultural researchers. They offer a deeper understanding of how language is used emotionally and culturally in a more natural and artistic context. Moreover, the use of song lyrics as pragmatic teaching materials for cross-cultural communication is highlighted, as they contain implicit meanings, cultural values, and typical Japanese communication strategies. This emphasis on practical applications equips the audience with the necessary tools to navigate the complexities of cross-cultural communication.

1. Analysis of Act of Locution

According to Austin (1962), a locutionary act refers to the act of "saying" or producing speech in meaningful and understandable sentences. Searle (1969) similarly defines locution as the use of words, phrases, and sentences, emphasizing the meaning contained in these utterances. Searle refers to this as a propositional act, as the focus is on the utterance's meaning rather than its purpose or function. In the analysis of *Mayonaka no Doa* (Stay with Me), the locutionary acts are categorized based on three components proposed by Austin, revealing the linguistic complexity of the song's lyrics.

1) Phonic act, which is the act of pronouncing sounds.
   In the lyrics of the song "*Mayonaka no Doa*," there is a pronunciation of sounds in two languages:
   a. English: “To you”, “Yes my love”, “Stay with me”

b. Japanese: such as “*mayonaka*”, “*kaeranaide*”, “*kokoro*”, and others.

2) Phatic act is the act of saying words.

The phatic act in this song shows how words are arranged according to grammatical rules to form meaningful expressions. The phatic act in this lyric appears in the form of:

a. Using English vocabulary according to grammar rules to form meaningful expressions, such as: "To you," 'Yes, my love,' and" Stay with me."
b. The Use of Japanese vocabulary according to grammatical rules to form meaningful expressions, such as: "*mayonaka*" (真夜中 /midnight), "*doa*" (ドア /door), "*tataku*" (たたく /knock), "*naku*" (泣く /cry).

3) Rhetic act: the act of using words with specific meanings.

The Use of words with specific meanings in the lyrics of this song can be seen: the word "*mayonaka*," which literally means "midnight," indicates a particular time; the Use of "*kokoro*" (heart) to express feelings; and the Use of "*kisetsu*", which literally means "season," to mark a change in time, etc.

Based on the data analysis, a total of 55 acts of locution were found in the lyrics of the song "*Mayonaka no Doa*" consisting of:

a) English Locution (13 utterances):
(1) “To you” (4x repetition)
(2) “Yes, my love” (2x repetitions)
(3) “Stay with me” (7x repetition)

The Use of English is evident in the opening phrases of the songs "To You" and "Yes, My Love," which are repeated several times, creating a distinctive musical rhythm.

The English lyrics of the song "Stay with Me" are an act of locution in the form of a request. The Use of English here reflects the influence of Western pop culture in 1970s Japanese music, as Moody (2006) described in his research on the Use of English in Japanese popular culture.

b) Japanese Locution (27 utterances):

The song lyric “*mayonaka no doa wo tataki* “真夜中のドアをたき means “knocking on the door in the middle of the night” is a locutionary act that describes knocking on the door in the middle of the night. The word *mayonaka*, “真夜中” literally means “in the middle of the night,” reflects the sensitivity to time typical in Japanese culture.

The lyrics of “*kaeranaide to naita* “帰らないでと泣いた” literally means “crying begging not to go” are a locutionary act that describes the act of crying while begging not to leave. The use of the “-ta” form in “*naita* “泣いた means “crying” shows the finished aspect of the action.

The phrase “*ano kisetsu ga ima me no mae* “あの季節が 今 目の前 means “the season is now upon us” is an act of locution that describes a situation in which the past season seems to be upon us now. The use of the word “*kisetsu* “季節” literally means “the season” and reflects an awareness of the changing seasons, which is an important aspect of Japanese culture. It also reflects the concept of “*mono no aware*” in Japanese aesthetics – an awareness of impermanence and change.

The song lyrics “*kuchiguse wo iinagara* “口ぐせを言いながら” literally means “while saying the words of habit” and “*futari no shunkan wo daite* “二人の瞬間を抱いて” literally means “embracing our moment together” are locutionary acts that describe actions and circumstances with details typical in Japanese expressions describing small moments in life.

The concluding phrase “*mada wasurezu atatameteta* “まだ忘れず 大事にしていた means “still unforgettable, keep it up” is an act of locution that reflects the value of “*enryo*” literally means “restraint” in Japanese culture. This value, where strong feelings are expressed implicitly, fosters a sense of respect and understanding among the audience.

3) Non-repetitive locution (15 utterances), for example:

The lyrics of “*Watashi wa watashi anata wa anata to* "私は私 貴方は貴方と literally means "I am me; you are you." The first-person pronoun "*watashi*" and the second, "*anata*," reflect the sense of self and other important identities in Japanese culture.

The locution "*koi to ai to wa chigau mono da yo to* "恋と愛とは 違うものだよと shows the conceptual difference between "*koi*," which" literally means "romantic love," and "ai," which" literally means "more profound love" in Japanese. This reflects the complexity of understanding love in Japanese culture, as Maynard (2009) described in her research on linguistic creativity in Japanese discourse.

The phrase "*Kokoro ni ana ga aita* "心に穴があいた" literally means "there is a hole in the heart" is a metaphorical locutionary act that describes a feeling of loss. Using metaphors like this reflects the Japanese tendency to express emotions indirectly.

The locution "*Yuube itteita* "昨夜言ってた " literally means "what was said last night," and *"Sonna ki mo suru wa* 'そんな気もするわ" literally means "it feels like that" shows the use of indirect language characteristic of Japanese communication. Kabaya (2009) explains that using indirect expressions like this is a politeness strategy in Japanese communication.

The phrase *"gurei no jaketto* "グレイのジャケット means "gray jacket" and "*koohii no shim*i”, ‘コーヒーのしみ’ literally means "coffee stains" create a distinctive concrete image in Japanese song lyrics. The use of these specific detail’s ministers to Japanese culture's appreciation of the small moments in everyday life.

The locution "*samishisa magirawashite* "淋しさまぎらわして" literally means "diverting loneliness," and "*oita rekodo no har*i" 置いたレコードの針 means "the needle of a vinyl record is placed" are locutionary acts that describe concrete actions to overcome feelings of loneliness. It reflects the value of "*gaman*" (grit) in Japanese culture.

The closing phrase "i "同じメロディ 繰り返していた means "keep repeating the same melody" is a locutionary act describing a repetitive action, which can be seen as a reflection of the concept of "mono no aware" - awareness of the temporary nature of things.

The analysis of the locutionary speech acts in the verses of "*Mayonaka no Doa"* shows the complexity of language use that reflects the characteristics of Japanese culture. The repetition of stanzas in the song creates a rhythm and emphasis typical of 1970s Japanese pop music. The lyrics show a rich use of nuance and metaphor, reflecting the indirect communication characteristic of Japanese culture. Using words relating to seasons and time also demonstrates a sensitivity to change and impermanence, an essential aspect of Japanese aesthetics. The lyrics show the indirect and nuanced characteristics of the Japanese language, reflecting cultural values such as harmony and the avoidance of direct conflict. This analysis shows how locutionary acts in song lyrics can be a window into understanding broader aspects of the Japanese language and culture.

This research uncovers unique characteristics of the locutionary speech acts in the lyrics of the song "*Mayonaka no Doa*." The analysis reveals that these 55 locutionary speech acts express meaning and emotion distinctly. The song "*Mayonaka no Doa*" strategically uses bilingualism between Japanese and English, which clearly reflects the prevalent language mixing in contemporary Japanese pop music. This bilingual aspect mirrors the trend of globalization in the Japanese pop music industry, with English serving as a bridge for cross-cultural communication.

The repetition of English phrases such as "Stay with me" 7 times and "To you" 4 times emphasizes the message and creates a distinctive musical rhythm. In terms of linguistic structure, the song features a variety of complex speech forms. They range from simple expressions of identity in the phrase "*Watashi wa watashi anata wa anata* to "私は

私貴方は貴方と literally means "I am only me, you are only you" to more profound emotional expressions such as "*Kokoro ni ana ga aita* "心に穴があいた means "there is a hole in my heart." This complexity shows how language can be manipulated to create different layers of meaning. According to Yano (2023) , the use of varied linguistic structures in modern Japanese song lyrics reflects the evolution of ways of conveying emotions in contemporary pop culture. The repetition patterns in this song also demonstrate an effective rhetorical strategy. The repetition of the phrase "*mayonaka no doa wo tataki* "真夜中のドアをたき means "knocking on midnight's door" 5 times creates structural cohesion while reinforcing the central theme of the song. Seto Kenichi explains that repetition (*hanpukuhō*) in Japanese song lyrics is a rhetorical device that plays a crucial role in capturing the listener's attention. It is used to highlight, reinforce, or add a dramatic effect to an idea or concept being conveyed, thereby creating a strong impression. This technique also establishes emotional resonance through engaging rhythm and emphasis (Seto, 2005).

The use of figurative language and metaphors such as "*Futari no shunkan wo daite*" (二人の瞬間を抱いて, "holding on to our little moment") and "*onaji merodi kurikaeshite ita"* (同じメロディ 繰り返していた, "was stuck on a repeating melody") adds a poetic dimension to the song. Seto categorizes such metaphors under retorika meaning, where figurative language functions not only as aesthetic ornamentation but also as a tool to express complex emotions and abstract concepts that are difficult to convey literally, thereby adding depth to the song. For example, repetition (*hanpukuhou*) and metaphor (*inyu*) are rhetorical devices that enhance emotional resonance and symbolic meaning in Japanese lyrics (Seto, 2005).

The analysis reveals that the locutionary speech acts in the song *Mayonaka no Doa* form a complex and multidimensional meaning system. By intertwining linguistic, musical, and emotional aspects, the song crafts a piece that resonates universally, while also mirroring the unique traits of contemporary Japanese pop music. These findings deepen our comprehension of how language serves as an artistic tool to foster emotional connections that transcend cultural boundaries.

For instance, the song's repetitive lyrics, such as "*kokoro ni ana ga aita*" (literally "there is a hole in my heart"), are employed to articulate profound emotional states, forging a potent emotional bond with the listener. This phrase, which recurs throughout the song, epitomizes the expressive dimension of speech acts, mirroring the singer's emotional upheaval and yearning. The repetition of this phrase not only underscores the emotional message but also amplifies its impact, resonating with listeners' feelings of vulnerability and loss. Seto (2005) elucidates that repetition (*hanpukuhō*) in Japanese lyrics is a rhetorical tool to accentuate, reinforce, and dramatize ideas, thereby fostering emotional resonance.

The metaphor "*kokoro ni ana ga aita*" is a linguistic embodiment of a complex emotional state, demonstrating how metaphors in expressive illocutionary acts can stir intense emotions. Austin (1962) underscores that metaphors, as implicit speech acts, are employed for their effects beyond literal meaning, enabling speakers to provoke emotional responses and convey intricate states indirectly.

2. Analysis of Act of Illocution

Austin (1962) defines illocution as an action performed in saying something. Meanwhile, Searle (1969) defines illocution as speech acts that have specific purposes and functions in speech activities. Searle classifies illocutionary acts into five categories: assertive, directive, commissive, expressive, and declarative.

The analysis of illocutionary acts in the lyrics of the song “*Mayonaka no Doa*” unveils a rich and intricate tapestry of language use, reflecting a myriad of communicative functions. The study unearthed 15 bare illocutionary acts that blossom into 29 when repetition is factored in, showcasing a complex linguistic structure that is both intellectually stimulating and expressive of profound meaning and communicative purpose.

The findings reinforce Searle's (1969) theory of the multidimensionality of speech acts in artistic discourse. In the assertive dimension, the song lyrics feature statements that assert personal realities and conditions. The use of phrases such as "*Watashi wa watashi anata wa anata to*" (私は私貴方は貴方と, "I am only me, you are only you") represents an assertion of identity, which according to Searle is a form of speaker commitment to propositional truth. Yule (1987) strengthens this argument by stating that assertive illocutionary acts serve as a foundation for understanding context in communication.

The use of assertiveness in this song not only asserts facts but also builds a narrative foundation that allows listeners to understand the broader emotional context. The directive aspect dominates the illocutionary structure in this song, primarily through strategic repetition. The repetition of the phrases "Stay with me" seven times and "*kaeranaide to naita*" (帰らないでと泣いた, "begging you not to go home") five times creates a powerful emotional resonance. Seto (2005) explains that repetition (*hanpukuhō*) in Japanese lyrics is a rhetorical device to highlight and reinforce emotional resonance. This directive dominance reflects the typical characteristics of Japanese pop song lyrics that often use repetition to reinforce the main message, engaging the audience on an emotional level.

The expressive dimension in this song is realized through profound emotional expressions. The metaphor "*kokoro ni ana ga aita*" (心に穴があいた, "there is a hole in my heart") is a linguistic manifestation of a complex emotional state. Searle (1979) emphasizes that metaphors in expressive illocutionary acts allow speakers to communicate emotional experiences that are difficult to express literally. The presence of these metaphorical expressions enriches the poetic dimension of the song while deepening its emotional resonance.

Commissive illocutionary acts appear in the form of personal commitment implied through the phrase "*mada warezu daiji ni shiteita*" (まだ忘れず 大事にしていた, "I willl never forget it as long as I live"). Searle identifies that this kind of implicit commitment is a sophisticated form of the speaker's promise of future action. Meanwhile, declarative illocutionary acts in philosophical statements such as "*koi to ai to wa chigau mono da yo to*" (恋と愛とは 違うものだよと, "They say love and affection are two different things") reflect the speaker's attempt to define conceptual reality, challenging the audience's intellectual capacity.

The dominance of directive illocutionary acts, which account for almost 50% of the total illocutionary acts, confirms the song's primary function as a medium of request and hope. Brown and Levinson (1988) emphasize that the intensive use of directive acts in discourse can create emotional closeness with listeners. The complexity of the illocutionary structure confirms that contemporary Japanese pop songs function as a profound medium of linguistic expression, reflecting the evolution of language in modern pop culture.

3. Analysis of Act of Perlocution

The analysis of perlocutionary acts, which are speech acts that aim to produce specific effects in the listener, in the lyrics of the song "*Mayonaka no Doa*," reveals the complexity of the psychological and emotional impact generated through language. This study identified 55 perlocutionary effects with 18 unique forms that can be categorized based on the type of impact on the listener. The findings reinforce Searle's (1969) theory of the multidimensionality of speech acts while demonstrating how song lyrics can serve as effective instruments of psychological change.

The emotional effect dimension, which includes 15 utterances, vividly demonstrates how song lyrics can evoke strong affective responses. The metaphor "*kokoro ni ana ga aita*" (心に穴があいた), meaning "there is a hole in my heart," is a poignant example that creates a profound emotional resonance with the experience of loss. Searle (1979) emphasizes that metaphors in expressive speech allow speakers to communicate emotional experiences that are difficult to express literally. The strategic repetition of "Stay with me" seven times reinforces the longing and creates a continuous wave of emotions. Seto (2005) explains that repetition (*hanpukuhō*) in Japanese lyrics is a rhetorical device to highlight and reinforce emotional resonance.

The reflective effect in 12 utterances demonstrates the lyrics' ability to encourage philosophical contemplation. The statement "*koi to ai to wa chigau mono da yo to*" (恋と愛とは 違うものだよと), meaning "They say love and affection are two different things," invites listeners to contemplate the complexity of love. For this kind of reflective perlocutionary effect, further support can be found in pragmatic and discourse analysis literature, highlighting song lyrics' role in shaping listeners' conceptual understanding of universal themes.

Specific details such as "*gurei no jaketto ni mioboe ga aru koohii no shimi*" (グレイのジャケットに見覚えがある コーヒーのしみ, "You in your gray jacket with that familiar coffee stain") not only trigger personal nostalgia but also encourage reflection on the significance of simple moments in life.

The psychological effect category, which includes 18 utterances, profoundly impacts the listener's mental state. The phrase "*hanarete itta anata no kokoro*" (離れていったあなたの心, "your heart has gone away") is a significant part of the psychological effect category. It describes separation and creates a sense of loss that the listener can tangibly feel.

This is a locutionary act, where the literal meaning of the utterance is expressed. Simultaneously, it is illocutionary, conveying the speaker's emotional state, intending to express sadness and longing. In terms of perlocution, this phrase impacts the listener's emotional state, causing empathy and sorrow. Brown and Levinson (1987) note that intensively using particular speech acts in discourse can create emotional closeness with listeners. The use of sensorial and temporal details in the lyrics reinforces the psychological impact by creating vivid mental images.

The phrase *"mada wasurezu atatameteta*" (まだ忘れず 暖めてた, "I will never forget how warm it felt") is a clear example of an illocutionary act that motivates listeners to cherish precious moments. It expresses loyalty to memories and encourages changes in attitude or action. As a perlocutionary act, it provokes the listener to engage emotionally, prompting reflection and the desire to preserve fond memories. Searle (1969) identifies that such implicit commitment is a sophisticated form of the speaker's promise of future action.

The analysis reveals how a Japanese pop song can create complex layers of impact on its listeners. Combining emotional, reflective, psychological, and behavioral effects creates a holistic, immersive listening experience. Cultural context also plays a significant role: as Moody (2006) asserts, the use of Japanese-English bilingualism in contemporary Japanese pop music is a language-mixing strategy that effectively expands the reach of global listeners.

A comprehensive analysis of the lyrics of the song "*Mayonaka no Doa*" reveals the complexity of language use, including three dimensions of speech acts: locution, illocution, and perlocution (Austin, 1962; Searle, 1969). This study identifies 55 locutionary acts, 29 illocutionary acts, and 55 perlocutionary effects that form a sophisticated interweaving of meaning in expressing the themes of love and longing.

Table 1 summarizes the classification and frequency of speech acts identified in the lyrics of *Mayonaka no Doa,* providing a clear overview of the distribution of locutionary, illocutionary, and perlocutionary acts found in the data.

Table 1. Classification and Frequency of Speech Acts in the Lyrics of *Mayonaka no Doa*

Speech Act Type	Total Count	Subcategories
Locutionary	55	English (13), Japanese (27), non-repetitive (15)
Illocutionary	29	Assertive, Directive, Expressive, Commissive, Declarative
Perlocutionary	55	Emotional (15), Reflective (12), Psychological (18), Behavioral (10)

The findings comprehensively answer the research question of how different dimensions of speech acts interact in creating meaning and emotional impact, providing the audience with a thorough understanding of the topic. While the analysis in this study categorizes speech acts into locutionary, illocutionary, and perlocutionary types for analytical clarity, it is important to recognize that in actual language, particularly in artistic expressions such as song lyrics-these dimensions often operate simultaneously within a single utterance.

For instance, the phrase "Stay with me" can be understood as a locutionary act in its literal meaning, an illocutionary act expressing a request or plea, and a perlocutionary act intended to evoke emotional responses such as longing or sympathy from the listener. This layered functionality reflects the pragmatic richness of musical language.

Furthermore, the communication analyzed in this study exists on two levels. At one level, it represents the internal narrative voice of the speaker within the lyrics, directed toward a specific "you" figure, a past or imagined lover. At another level, this voice is mediated through the singer and performed for the audience, thus engaging the listener in a communicative act transcending the fictional narrative. This dual layer of address situates the audience not just as observers, but as active and emotional participants in the story conveyed through the lyrics. Such layered interaction is central to understanding how perlocutionary effects emerge and resonate across cultural and emotional boundaries.

The analysis of illocutionary acts reveals the dominance of directive functions, which account for almost 50% of the total illocutionary acts. Searle (1969) emphasizes that the multidimensionality of speech acts in artistic discourse is reflected through a combination of assertive, directive, expressive, commissive, and declarative functions. The use of assertive illocutionary acts such as "*Watashi wa watashi; anata wa anata to*" (私は私貴方は貴方と, "I am only me, you are only you") not only asserts identity but also builds a narrative foundation that allows for a broader understanding of the emotional context.

The perlocutionary dimension shows how the song creates a layered impact on the listener through 18 unique effects. Searle (1979) emphasizes that metaphors in expressive speech acts have significant power in evoking empathy. Critical analysis reveals that the use of figurative language such as "*Futari no shunkan wo daite*" (二人の瞬間（とき）を抱いて, "holding on to our little moment") serves as an emotional bridge that transcends language barriers. Maynard (1997) notes that metaphorical expressions in Japanese pop lyrics enable the communication of emotional experiences that are difficult to express literally.

The overall analysis shows that "*Mayonaka no Doa*" is a work that combines linguistic complexity with artistic sensitivity. The combination of locutionary, illocutionary, and perlocutionary acts creates a holistic and immersive listening experience while emphasizing pop music's function as a medium for personal and social transformation in the contemporary cultural context. The findings comprehensively answer the research question of how different dimensions of speech acts interact in creating meaning and emotional impact.

Conclusion

This study highlights that the lyrics of the song *Mayonaka no Doa* (Stay with Me) are a work of musical art and a complex pragmatic medium of communication. With the approach of speech theory and politeness theory, this study shows that language in song lyrics has a function that is not only communicative and emotional, but also deeply aesthetic.

One of the most significant findings was the dominance of directive and expressive speech actions delivered through bilingual structures and emotional metaphors. This not only shows that the singer implicitly conveys pleas and emotions, but also that the emotional resonance created in the listener is a powerful aspect of the song's perlocutory dimension.

The main contribution of this study to pragmatic studies is its potential to enhance language teaching and cross-cultural studies. By uncovering how the dimensions of locution, illocution, and perlocution work simultaneously in song lyrics, this study opens up new opportunities for understanding implicit communication in artistic texts and its relevance for education and cross-cultural understanding.

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